

H U M A N I T I E S W E S T
in cooperation with the San Francisco Traditional Jazz Foundation presents



NEW ORLEANS
1900
THE BIRTH OF JAZZ

OCTOBER 20 AND 21, 2000 HERBST THEATRE, SAN FRANCISCO

with support from See's Candies, The Louise M. Davies Foundation,
KCSM-FM and the African American Historical & Cultural Society

NEW ORLEANS 1900

Herbst Theatre, 401 Van Ness Avenue (at McAllister), San Francisco

WILLIAM CARTER (Chairman, San Francisco Traditional Jazz Foundation, author and clarinetist), Producer

Friday, October 20, 2000, 8:00 PM – 10:15 PM

JAZZ IS BORN

8:00 pm *Performance/
Narrative* **THE JAZZ GENOME**

WILLIAM WARFIELD (Professor of Music, Northwestern University and baritone) and **ALISA CLANCY** (Program Director, KCSM-FM), narrators. **BILL CARTER'S NEW ORLEANS JAZZ BAND** (**WILLIAM CARTER**, clarinet, **LEON OAKLEY**, cornet; **CLINT BAKER**, guitar and trumpet; **JIM KLIPPERT**, trombone; **PAUL MEHLING**, guitar; **ROBBIE SCHLOSSER**, bass; **HAL SMITH**, drums)

8:35 pm *Lecture* **"SATCHMO"**

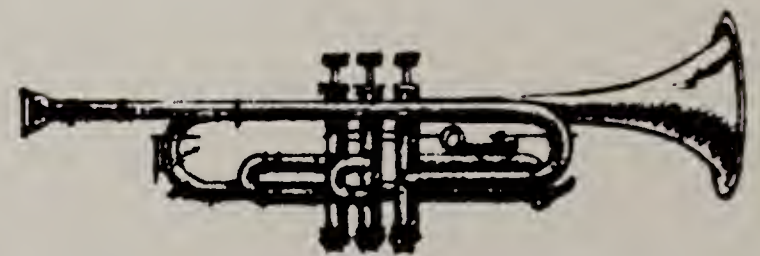
Louis Armstrong names his birth date as July 4, 1900. This multimedia presentation by **MICHAEL COGSWELL** (Director, Louis Armstrong House and Archives, City

University of New York, Queens) includes rare photographs, music, and the recorded and written words of Louis Armstrong himself.

9:15 pm *Performance/
Narrative* **JELLY ROLL MORTON**

WILLIAM WARFIELD and **ALISA CLANCY**, narrators **DICK HYMAN**, solo piano, and with **BILL CARTER'S NEW ORLEANS JAZZ BAND**

9:35 pm *Performance* **JAZZ FROM NEW ORLEANS 1900 ONWARD**
DICK HYMAN, solo piano



10:05 pm *Performance* **BACK TO THE ROOTS**

DICK HYMAN, piano, **BILL CARTER'S NEW ORLEANS JAZZ BAND**, and **WILLIAM WARFIELD**, baritone

Saturday, October 21, 2000, 10:00 AM – 4:30 PM

DEE SPENCER, (San Francisco State University) Moderator

**ENDURING TOWN,
ENDEARING MOMENTS**

10:00 am *Lecture* **THE CRESCENT CITY: LAND OF SEAMY DREAMS**

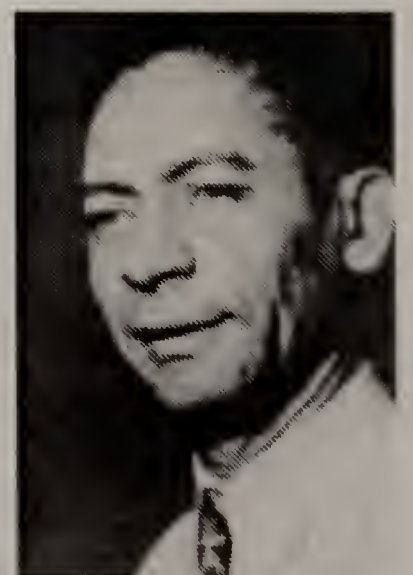
Fin-de-siecle New Orleans had long reveled in its reputations as America's preeminent enjoyment culture. Esteemed historian **LAWRENCE POWELL** (Professor of History, Tulane University) explores the

many unique features of the city's culture, environment and politics and also looks at the underside of the city's hedonism.

11:10 am *Lecture* **JELLY ROLL MORTON, CITY PLANNER**

GEORGE SCHMIDT (B.A., MFA, Tulane University) will present an overview of the Crescent City's built environment as seen through the eyes of the man

who most epitomizes the New Orleans Jazz myth, Ferdinand Lomothé "Jelly Roll" Morton.



12:00 NOON – 1:30 PM

BREAK FOR LUNCH

1:30 PM *Performance* **"TWO REEDS AND THE REST DON'T"**
S. FRED STARR and **WILLIAM CARTER**, clarinets

1:50 pm *Lecture* **NEW ORLEANS AND THE CARIBBEAN**

Preeminent New Orleans author and historian
S. FREDERICK STARR (The Nitze School, Johns
Hopkins University) focuses on climate, religious
life, and immigration in the "New Orleans Story."

This story is the extension of a much older social
and musical drama tracing through Cuba to Saint
Domingue which, translated to North America,
gained fresh vitality in the late nineteenth century.

2:50 pm *Readings* **GUMBO YA-YA (Literally, "Everyone talks at once")**

Raconteur and baritone **WILLIAM WARFIELD** and
KCSM-FM Program Director **ALISA CLANCY** sample
this iconic volume collected in the 1930s: a rich pri-
mary trove of charming, often hilarious turn-of-the-

century New Orleans folkways, ethnic stories,
voodoo practices, and courting rituals from the
town which resisted Americanization longer than
any other.

3:30 pm *Performance* **"LAGNIAPPE" (A LITTLE EXTRA SOMETHING)**
WILLIAM WARFIELD (baritone); **DICK HYMAN** (piano)



The Music

Friday, October 20

Saturday, October 21

Title	Composer
Blues like piano	improvised
Maple Leaf Rag	Scott Joplin (1899)
Ching-a-Ring-Chaw	19th century minstrel, arr. by Aaron Copland
Amazing Grace	traditional - improvised
Oh, Didn't He Ramble	traditional - improvised
Blues phrases cornet	none - improvised
Make Me A Pallet on Your Floor	traditional - improvised
Pretty Baby	Tony Jackson (circa 1915)
King Porter Stomp	Jelly Roll Morton (1924)
The Crave	Jelly Roll Morton (1939)
Wolverine Blues	Jelly Roll Morton (1923)
The Pearls	Jelly Roll Morton (1923)
Fingerbuster	Jelly Roll Morton (1942)
Mournful Serenade	Jelly Roll Morton
Blues like piano	none, improvised
Carolina Shout	James P. Johnson
A Monday Date	Earl Hines
Ain't Misbehavin	Thomas "Fats" Waller
I've Got the World on a String	Harold Arlen
The Saints Go Marching In	traditional, improvised
Ol' Man River	Jerome Kern (1927)

"TWO REEDS AND THE REST DON'T"	
Eh, La Bas	traditional - improvised
Buddy Bolden's Blues	traditional - improvised
Sweet Sue, Just You	Harris & Young
Over the Waves	Rosas
High Society	Porter Steele (circa 1900)
"LAGNIAPPE"	
Porto Rico	Ford Dabney (circa 1905)
Naked Dance	Tony Jackson (circa 1900)
Kansas City Stomps (alternate)	Jelly Roll Morton (1923)
At the River	Rev. Robt. Lowry (1865)
I Bought Me a Cat	19th C. traditional - arr. Aaron Copland
Long Time Ago	George Pope Morris - arr. Aaron Copland
Deep River	traditional - arr. Harry T. Burleigh
Precious Lord	Thomas A. Dorsey
Old Rugged Cross	
Down by the Riverside	traditional spiritual
Ol' Man River (optional)	Jerome Kern (1927)

Speaker and Performer Biographies

WILLIAM CARTER is a photographer, jazz historian, New Orleans style clarinetist, and author of four books, including *Preservation Hall* (W.W. Norton Co., 1991), a solid study of a unique artist-management institution as well as a personal hymn to the generations of pioneer jazzmen who remained in New Orleans. Mr. Carter has been praised by Weston Naef, Curator of Photographs at the J. Paul Getty Museum, as "a dedicated humanist whose photographs and words persist in addressing the paramount issues of beauty and mastery...the potential for human beings to manifest profound themes." Prior to graduating from Stanford University in 1957, Mr. Carter spent six months touring professionally with Turk Murphy's Jazz Band, with which he made the first of his dozen or so albums as a clarinetist. Relegating jazz to the status of a serious hobby thereafter, he worked for book publishers and photo agencies in New York, Beirut, London, and the San Francisco area. William Carter serves as a Board member of Humanities West and as Chairman of the San Francisco Traditional Jazz Foundation.

ALISA CLANCY has been a broadcaster, theatre professional, musician and educator for nearly twenty years in the Bay Area. She has had the good fortune to combine these four crafts each morning on the air as radio host of the very eclectic and popular "Morning Cup of Jazz" on KCSM-Jazz 91.1 FM. She serves as KCSM's Director of Operations, and currently teaches Jazz History through several university extension programs.

MICHAEL COGSWELL is the director of the Louis Armstrong House and Archives, Queens College. He originally graduated from the University of Virginia, played saxophone professionally including stints with "Big Joe" Turner and "Sam the Sham", then returned to school eventually earning a Masters in Jazz History and a Masters in Library Science. He was hired in 1991 to arrange, preserve, and catalog Louis Armstrong's vast personal collection of home-recorded tapes, scrapbooks, photographs, manuscripts, and other such material. After three years of work, the Louis Armstrong Archives opened to the public in May, 1994. Mr. Cogswell currently heads the project to open the Louis Armstrong House as a historic house museum. He is the recipient of several honors, including a Pi Kappa Lambda scholarship for "Excellence in Scholarly Writing" and the 1996 Queens Borough Preservation Award.

DICK HYMAN has been a pianist, organist, arranger, conductor, and composer. His versatility in all of these areas has resulted in well over one hundred albums recorded under his own name and many

more in support of other artists. While developing a masterful facility for improvisation in his own piano style, Mr. Hyman has investigated the earliest periods of jazz and ragtime and has researched and recorded the music of Scott Joplin, Jelly Roll Morton, James P. Johnson, Zez Confrey, Eubie Blake, Fats Waller, and other early figures. He includes this historical material in his frequent solo recitals. Other solo recordings include the music of Irving Berlin, Harold Arlen, Cole Porter, George Gershwin, and Duke Ellington.

Since 1985, he has acted as artistic director of the acclaimed Jazz in July series of concerts at New York's 92nd Street Y and frequently appears in the United States and abroad as a soloist. In 1995 Mr. Hyman was inducted into the Jazz Hall of Fame of Rutgers Institute of Jazz Studies and the New Jersey Jazz Society, and in 1996 he received an honorary degree of Doctor of Humane Letters from Wilkes University.

Mr. Hyman has had a prolific career in New York as a studio musician and has won seven Most Valuable Player Awards from the National Academy of Recording Arts and Sciences. More highlights include acting as music director for Benny Goodman's final television appearance, an Emmy award for his original score on a daytime drama show, *Sunshine's on the Way*, and another for musical direction of a PBS special on Eubie Blake. He has served as composer/arranger/conductor/pianist for Woody Allen films including *The Purple Rose of Cairo*, *Hannah and Her Sisters*, and *Mighty Aphrodite*. His period arrangements were heard in *Billy Bathgate*. His 100 *Years of Jazz Piano*, a CD-ROM, is now on release.

PATRICIA O'KEEFE (understudy for A. Clancy) is a Professor of Communication Studies at Evergreen Valley College in San Jose. She teaches courses in Public Speaking, Argumentation, and Intracultural Communication. In addition, she coaches Oral Interpretation of Literature and Readers Theatre.

LAWRENCE POWELL teaches southern history, race relations, and Holocaust Studies at Tulane University in New Orleans. He received his Ph.D. from Yale University in 1976. A former Guggenheim Fellow, he has published books and articles on Reconstruction history and Louisiana politics, including *New Masters: Northern Planters during the Civil War and Reconstruction* (which has just been reissued by Fordham University Press) and the text for the *Louisiana Capitols: The Power and the Beauty*. He has just completed a biography of a New Orleans Holocaust survivor, titled *Troubled Memory: Anne Levy, the Holocaust, and David Duke's Louisiana* (Chapel Hill: UNC Press, 2000). Currently, he is the executive director of the Tulane-Xavier National Center for the Urban Community, whose purview is to improve the living conditions and life chances of public housing residents in New Orleans.

In 1998 he received the "George Washington Lucas Community Service Award" from the New Orleans branch of the NAACP. In 1999 he was named "Louisiana Humanist of the Year" by the Louisiana Endowment for the Humanities.

The **SAN FRANCISCO AFRICAN AMERICAN HISTORICAL & CULTURAL SOCIETY** was founded in 1955, and is one of the oldest institutional repositories in the Western United States dedicated to the collection, study and presentation of African American thought and culture. The African American Historical Society Gallery is located at Fort Mason Center, Building C-165. Call 415-441-0640 for more information.

GEORGE SCHMIDT is a history painter, narrative artist, historian and native New Orleanian. His most recent New Orleans-derived art show was at Tulane University/Newcomb Art Gallery in 1999 entitled "A Brush With History." In November, 1999 he exhibited his painting "The Arrest of Louis Armstrong" in the Biennale in Florence, Italy. His most accessible works of New Orleans history for public viewing are his cycle of paintings at the Intercontinental Hotel in New Orleans of "The History of Carnival," his Louis Armstrong Playing on the Steamer Capital in 1919" at the Hilton Hotel, and his "A History of Jazz" at Generations Hall on Tchoupitoulas Street in New Orleans. He is a founding member, singer and banjoist with the New Leviathan Oriental Foxtrot Orchestra.

DIANTHE (DEE) SPENCER (Moderator) is a Professor of Music at San Francisco State University where she founded the Jazz Studies degree program. Degrees include Ed.D. University of San Francisco; M.M., Washington University in St. Louis; and B.S. in Music Education, Florida A&M University. A keyboardist, composer/arranger, and vocalist, Dee's recordings include a live International Association of Schools of Jazz (IASJ) Baltic tour performance in Gdynia, Poland. She was recently featured at the Beijing Jazz Festival, leading the GRAMMY *National H.S. Jazz Combo*. Ms. Spencer serves on the governing boards of the International Association of Jazz Educators (IAJE), Stanford Jazz Workshop, SF Chapter of the National Academy of Recording Arts and Sciences (NARAS) and the Community Music Center. She is Director of Education Programs for SFJAZZ. Her debut CD, *New Millennium Boogie* is due in December, 2000.

FREDERICK STARR, a historian, educator, musicologist and jazz musician, taught at Princeton and founded the Kennan Institute in Washington before serving as Vice President of Tulane University and,

for eleven years, President of Oberlin College. He now chairs the Central Asia-Caucasus Institute in Washington and is planning a new university for the Aga Khan. Starr's books on New Orleans include *Southern Comfort*, an architectural and social history of the Garden District; *Louis Moreau Gottschalk*, a biography of the New Orleans composer who anticipated ragtime by half a century; and *New Orleans Unmasked*, a collection of essays. Since 1980 he has headed the Louisiana Repertory Jazz Ensemble, affiliated with the Hogan Jazz Archive at Tulane and called by the late Al Rose "the most authentic band on the scene today." The LRJE was the first jazz group to receive the Smithsonian Institution's Doubleday Prize, the first to appear at the Grammy Awards, and has performed and recorded across America, Europe, and Asia. For years Starr has been restoring the historic Lombard Plantation in New Orleans' Ninth Ward.

WILLIAM WARFIELD is acclaimed throughout the world as one of the great vocal artists of our times. He is a star in every field open to a singer's art. As a senior in High School, Warfield won the National Music Education league regional competition, then went on to win first prize in the National Finals in St. Louis. Awarded a scholarship to any American music school of his choice, he chose the Eastman School of Music of the University of Rochester. There the young singer earned his Bachelor of Arts degree, and after four interim years in military service, returned to Eastman to study for his Masters degree.

His many honors and awards include an honorary Doctorate of Law from the University of Arkansas in 1972, and an honorary Doctorate for "Contribution in the Arts" from Lafayette University (Easton, PA) in 1977. Similar honorary degrees have been awarded to Warfield: Boston University in 1982; "Doctor of Human Letters" from Augustana College (Illinois) in 1983; James Milikin University (Illinois) and many other institutions. In 1996 he was honored with the "Dushkin Award" from the Music Center of the Northshore. He was a visiting professor at the University of Texas in San Antonio, and was appointed Professor of Music at Northwestern University in 1994.

Through the years critics have commented that William Warfield's superiority as recitalist stems from his unusual acting ability, proven in his most famous role as the lead in George Gershwin's opera *Porgy and Bess*. He won a Grammy in the "spoken word" category for his outstanding narration of Aaron Copland's *A Lincoln Portrait*, accompanied by the Eastman Philharmonia Orchestra, currently in release under the Mercury-Philips label. Warfield's autobiography, *William Warfield: My Music and My Life* was published in October 1992, and albums are now available of Walton's *Facade*, Stravinsky's *L'histoire du Soldat*, and Afro-American spirituals.

The Band Members

CLINT BAKER (trumpet, bass, banjo) has been a full time musician since the age of seventeen. Mr. Baker's Jazz band has performed at the Monterey Jazz Festival (1999) and at the New Orleans Jazz and Heritage Festival (1992). In addition to band leading, Mr. Baker also teaches Jazz history for the San Mateo Community College District.

JIM KLIPPERT (trombone) has been playing old fashioned New Orleans ensemble style trombone for thirty years and has made frequent concert appearances in the U.S., Europe and Japan. Jim began his musical career with the Black Eagle Jazz Band in Boston, Massachusetts. Since moving to California more than 25 years ago, he has played in many well known traditional New Orleans jazz bands including the Magnolia Jazz Bank., Zenith Jazz Band, Albion Jazz Band, Grand Dominion Jazz Band, Norrie Cox's New Orleans Stompers, Clint Baker's New Orleans Jazz Band and the Cafe All Stars. By day, Jim is the technology officer at a large semiconductor equipment corporation in Silicon Valley.

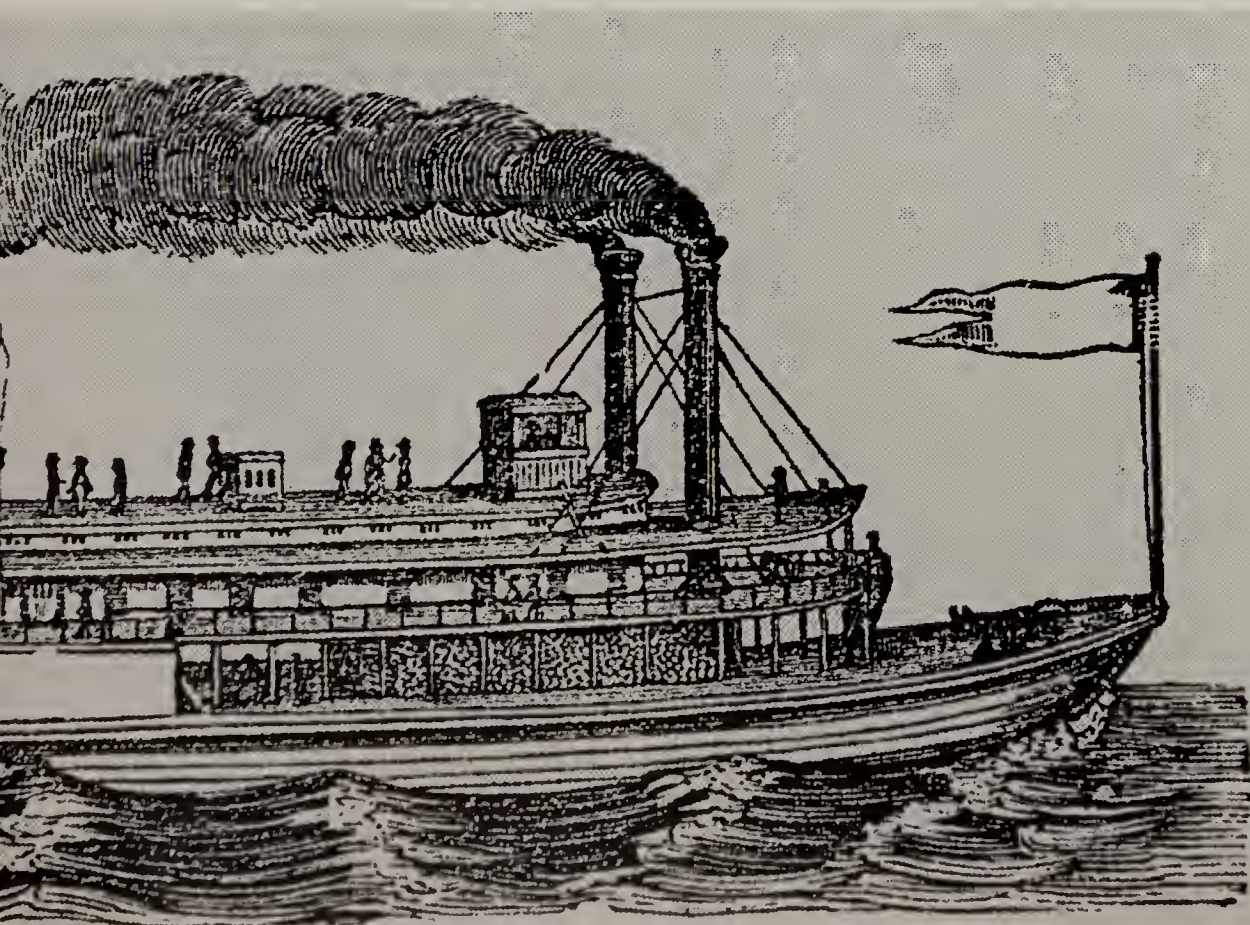
PAUL MEHLING (guitar) began working with the Magnolia Jazz Band in 1978. An accomplished multi-instrumentalist (guitar, violin, bass, plectrum and tenor banjo, mandolin), his free-lancing with Bay Area groups includes work with the Abalone Stompers and with Big Mama Sue. Briefly with Dan Hick's Acoustic Warriors, he appeared on Austin City Limits, among other venues throughout the country. Paul is the founder and lead guitarist of the Hot Club of San Francisco, a group dedicated to performing and recording the music called Gypsy Jazz. Internationally known as an authority on the music of Django Reinhardt and other Gypsy swing players,

Paul conducts clinics and private lessons when not performing with the Magnolia Jazz Band or his Hot Club. The Hot Club of San Francisco has 5 CDs to their credit, and a website: www.hcsf.com for more information.

LEON OAKLEY (trumpet, cornet) is one of the most highly regarded cornetists playing jazz today. He has toured widely, both in the U.S. and abroad. He has played cornet with the Turk Murphy Jazz Band for 11 years and has also been a member of The South Frisco Jazz Band. He can be heard on a number of recordings with each band as well as with many other groups. He is currently on the Board of Directors of the San Francisco Traditional Jazz Foundation.

ROBBIE SCHLOSSER (bass, tuba, cornet, banjo) is a professional musician in the Bay Area, leading the Magnolia Jazz Band since 1975. From the start, his musical interests centered on the early New Orleans style. He has played cornet and string bass with a number of the pioneers, and with many contemporary players specializing in the traditional styles.

HAL SMITH (drums) has been a full-time musician since 1978 and is currently the leader of the Roadrunners; a drummer with Butch Thompson Trio and the Bobby Gordon Trio. He is a practitioner of vintage jazz styles, circa 1895 to 1945. Mr. Smith has made over 150 recordings. He serves as the Administrative and Media Director of America's Finest City Dixieland Jazz Society in San Diego, California. He has also been a contributing writer for *Frisco Cricket*, *Jazz Rambler*, and *Bunk Information* as well as written many sets of liner notes. He has played with: Lawson-Haggart Jazz Band, Doc Cheatham, Scott Hamilton, Marty Grosz a.o.



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Discography

Dick Hyman has recorded solo, duets, trio, groups on various labels including Sony Classical, Music Masters and Arbors Jazz. For a complete list, call the HW office.

William Warfield can be heard on Modern American Vocal Works, Premier Recordings 1950-1953 which include *Old American Songs* by Aaron Copland. Columbia MHK 60899. Also, *Great Scenes from Gershwin's Porgy & Bess*, *Leontyne Price and William Warfield*. Recorded 1963. BMG "High Performance" 09026-63312-2.

Frederick Starr CDs by Louisiana Repertory Jazz Ensemble of New Orleans are: *Hot and Sweet*; *Upton Jazz*, *Marching*, *Ragging*, and *Mourning* all by StompOff Records. *Moods of Old New Orleans*, and *The Golden Age of New Orleans Jazz* both by Naxos.



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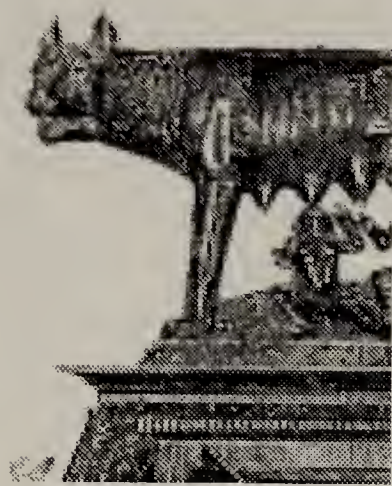
- Take advantage of advance ticket order period before public sale
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Friends/donors of Humanities West have the opportunity to reserve season tickets before the general public. Patrons (\$250-\$499) and Fellows (\$500 and up) may reserve priority “Gold Circle” seats which may be renewed every season. You may become a Friend of Humanities West using the donor cards available in the lobby, or call 415/391-9700 for more information.

You may wish to be on the HW mailing list and receive a notice of season tickets as well as future program brochures: leave your name and address on the list in the lobby, or call 415/391-9700.

JOIN US FOR ANOTHER EXCEPTIONAL HUMANITIES WEST SEASON at Herbst Theater 2000–2001



February 23–24, 2001

THE YEAR ONE: Rome Under Augustus

Humanities West takes a third millennial look back to the era when the West started counting: Rome under the rule of Augustus Caesar. What would one day be like in the life of a Roman in a year we now label One CE (Common Era), formerly One AD?

The painting “Cena Trimalchionis” of Petronius captures the spirit of a Roman dinner party. We know that feast and entertainment would occur by torch light and last into the night. Formal theatre, like the outrageous Roman spectacle, must occur during daylight hours. We learn what Romans read—popular books, and the works of Virgil, Horace and Ovid—; how Romans lived, through wall paintings of Pompeii and study of architecture and gardens; what an educated Roman thought—from Plutarch, the historians. *The Year One* will also look at how Roman Empire’s political might and wisdom, and remarkable feats of engineering the sweeping influence throughout the Mediterranean two thousand years ago.



MAY 4–5, 2001

VENICE TO XANADU: Marco Polo’s Silk Road

The legendary Silk Road spans thousands of years and thousands of miles. Long before Marco Polo reached China (1271–1275), this fabled route brought commerce and immigration from as far away as North Africa. Buddhism reached China on the Silk Road; by this route, Kubilai Khan conquered much of Eurasia. New archeological discoveries and exquisite architecture can be found along the route in remote parts of Central Asia. Life, art, music and culture of these inner regions are a curious blend, resulting from isolation as well as startlingly incongruous influences of East and West.

This unique program will bring to life the images, literature and lore of the Silk Road, with special attention given to features that would have existed during Marco Polo’s lifetime; travelers’ tales from the late Middle Ages; and the gorgeous and exotic arts brought back from the East to dazzle Europe, tempting explorers and traders again and again to take on this arduous journey.

**Visit our website
www.humanitieswest.org**

DONATE TO HUMANITIES WEST when you shop on line! If you go through the HW website to order books from **Amazon.com**, HW will receive a donation. They do not have to be books from the HW reading list. You may also designate HW as a recipient of donations when you shop at the “charity malls” **iGive.com** and **4charity.com**.

GROUP TICKET PURCHASERS RECEIVE DISCOUNT

Discounts offered to groups of 10 or more: clubs, alumni associations, college classes, senior residences, tour groups. Season or individual program tickets; one or two days. Call Pat Bassett for details 415/391-9700.

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ADVERTISE IN THE HW THEATRE PROGRAM

We invite you to advertise your business, make an announcement on behalf of an organization to which you belong, or welcome a guest speaker to the program. For more information regarding advertising in the Humanities West theatre programs, please call Humanities West at 415/391-9700.



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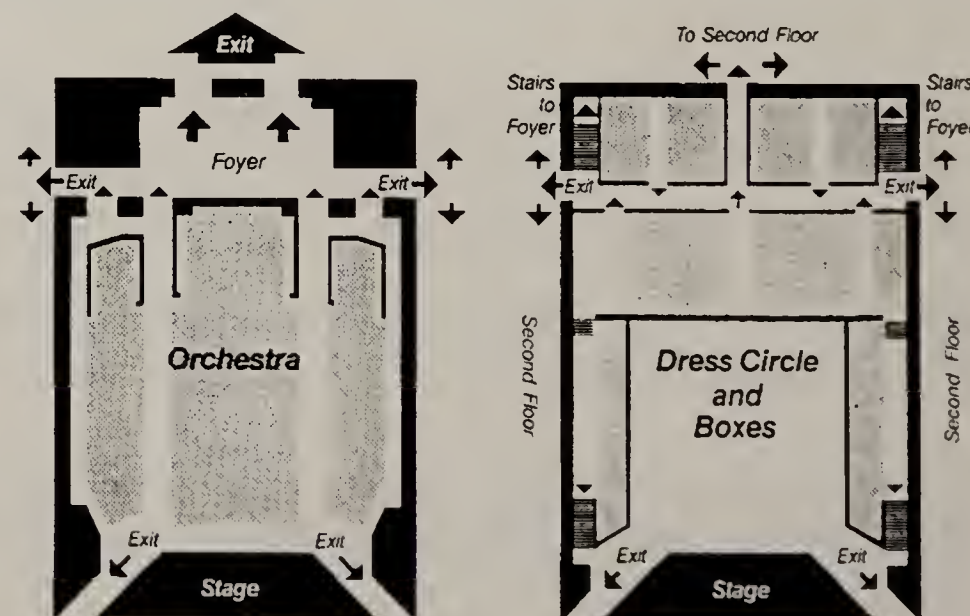
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IN CASE OF FIRE PLEASE DO NOT RUN – WALK
THROUGH THAT EXIT.



HUMANITIES WEST

Fall, 2000

NEWS

« exploring history to celebrate the mind and the arts »

NEW ORLEANS 1900

October 20 and 21, 2000 Herbst Theatre, San Francisco

presented in cooperation with the San Francisco Traditional Jazz Foundation, with support from See's Candies, The Louise M. Davies Foundation, KCSM-FM and the San Francisco African American Historical & Cultural Society

New Orleans has been called the most "different" city in America. Historical quirks and hundred-year-old anomalies appear in the brilliant tiles of the colorful, sometimes haphazard mosaic of modern life in this most exotic of American cities.

Just a hundred years ago, this multi-faceted, multi-ethnic port town gave birth to the nation's most original and influential art form—Jazz. Why did this happen? What were the special ingredients of this remarkable conception?

October 20 and 21, follow the tangled streams of history, geography and culture that merged at the steamy mouth of the Mississippi. Search with Humanities West among the balconied passageways and Creole folkways; relive the charm, exuberance and spicy tang of New Orleans at the turn of the century; and celebrate the enduring character of this endearing town.

Excerpts from *New Orleans Unmasked*, by S. Frederick Starr

Phonetics

... Once you are renamed by New Orleanians, you're stuck. Rather than put up with what is bound to be futile resistance, it's best to change your name to fit the pronunciation. A family of immigrants came to the Crescent City a century and a half ago from the lovely Danubian city of Passau. The Passauers' bar soon became known as Parasols, which name is today emblazoned on the sign out front.

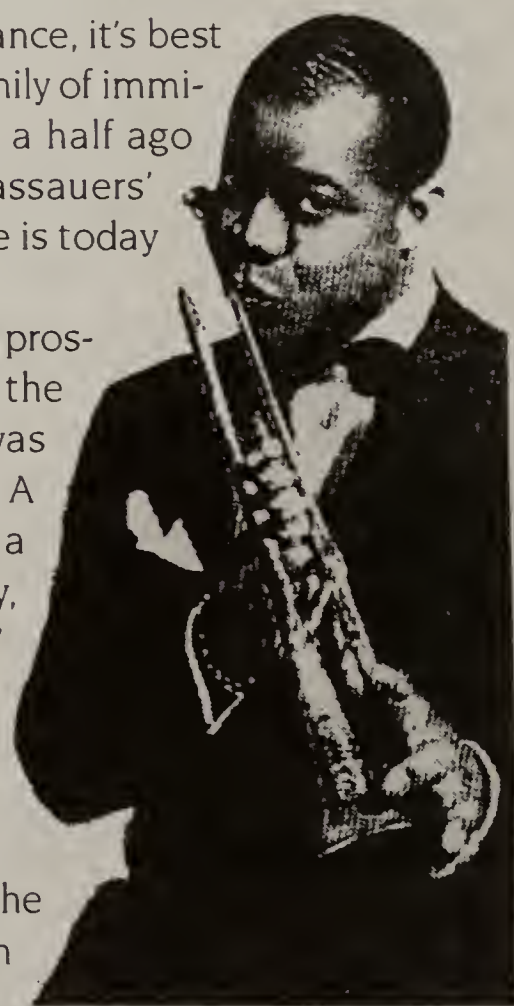
The very word "jazz" sprang from this process. A prostitute in the old days was called a "Jezebel," after the Old Testament usage. In New Orleans, this was soon shortened to "Jazzbel" or "Jazzbelle." A "Jazzbelle's" pimp or male sidekick was naturally a "Jazzbeau" or "Jazzbo." By the turn of the century, the music they danced to was being called "jazz."

Surrealism

... New Orleans has been turning its whole population into surrealists for a century. ...

"Here's how Jelly Roll Morton tried to explain the fact that the so-called "second line" of dancers in

Continued on Page 3



LOUIS ARMSTRONG

JAZZ IS BORN

Friday evening, October 20, Humanities West recalls the pioneers of jazz: **Buddy Bolden, Jelly Roll Morton and Louis Armstrong.** Raconteur **William Warfield** narrates, along with **Alisa Clancy**, sparkly KCSM-FM "Morning Cup of Jazz" host. Special guest **Dick Hyman** interprets the piano artistry of Jelly Roll Morton and plays selections from the evolution of Jazz. **Michael Cogswell's** multi-media presentation brings us the original words and both rare and well-loved sound of Louis Armstrong. **Bill Carter's New Orleans Jazz Band** gives a gumbo rich performance; and William Warfield's immortal baritone voice joins all performers for the finale "Return to the Roots."

Special Donor/Friends Reception: Following the Friday, October 20 program Friends of Humanities West are cordially invited to meet the performers and speakers at a special reception immediately following the program at the Wattis Room at Davies Symphony Hall. Space is limited: reservations are required. Details on page 3.

Friends News About Town

Humanities West has moved!

We are now located in the Mechanics' Institute Building, 57 Post Street, Suite 814, San Francisco, CA 94104.

Season Ticket Raffle Winners

Congratulations to **Tom McVey** of San Francisco and **Marijke vanDoorn** of Berkeley. Two season tickets each to the Humanities West 2000-2001 season are on their way to you from City Box Office. And thank you to all who filled out the survey at *Behind the Veil* last April!

Future Program Planning

In October, 2001 Humanities West will present *Michelangelo's Italy*. The two programs for Winter and Spring 2002 will probably be chosen from the list below. We will also be surveying donors and our audience again in Spring of 2001 for more topic ideas for 2002 and beyond. We always welcome your comments or suggestions regarding these or other potential topics as Humanities West plans for the future.

Ancient Egypt: *The Splendid Realm*

The Age of Discovery:

The World of Emperor Charles V

The World of Alexander the Great

Russian Spring:

Music and Art of the Golden Age

Byzantium:

The Splendor of Constantinople

Other News of Note

Ancient Rome Exhibit at SFSU: Are you looking forward to HW's *Rome in The Year One* to take place February 23–24, 2001? Visit "Daily Life in Ancient Italy," May 1–December 15, 2000 at SFSU. Open M–F, 1:00–5:00 pm, 6th Fl., J. Paul Leonard Library. Call 415-338-1649, or see website: www.sfsu.edu/~debellis.


HW Advisory Council member Joy Carlin directs "Fanny at Chez Penisse": The warmth of an extended family comes to life on stage when Alice Waters' best-selling book, *FANNY AT CHEZ PANISSE* becomes a musical, receiving its world premiere Sunday, September 17 at 7 pm at the Julia Morgan Theatre.

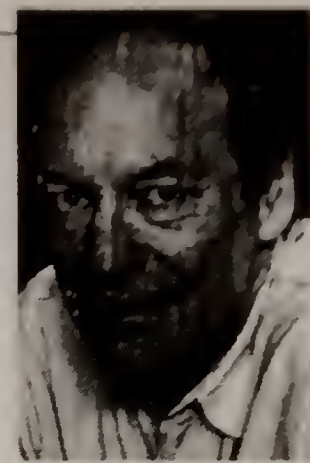
Director Joy Carlin, is well known to Bay Area audiences as a leading actress and director with the American Conservatory

HW Board Notes

The joy of being involved with Humanities West is the tip of a serious iceberg. We share a commitment to doing something, each in our limited way, to allow the stream of civilization to keep flowing. Anybody who attends even one HW program can feel this sense of receiving, celebrating, and enhancing the grand tradition of creative scholarship. But be warned: today, this commitment to excellence — to values beyond the obvious and transitory — cannot be taken for granted. Mediocrity and emptiness seem rampant. The point persons in the process of cultural transmission — the teachers — are severely undervalued. This is particularly true in the domain once believed to be the core of civilization: the humanities. Countering such mindlessness are the experiences and values Humanities West helps foster: awareness of the past, subtle discourse, considered reflection, ennobling the spirit, enabling the heart. Please join us however you wish. It's a little like having children: a shared responsibility that becomes a private joy.

That, at least, has been my experience during 1999 and 2000 as I prepared the *New Orleans: 1900* Humanities West production. This gave me the opportunity to look at a familiar topic in fresh ways — particularly in terms of creative staging, and HW's special balance of academic and production values. Most rewarding, personally, was the chance to meet and work with world class talent I would never otherwise have been exposed to: the likes of William Warfield, Dick Hyman, and the cream of the crop of New Orleans historians — S. Frederick Starr, Lawrence Powell, and Leon Litwack. When all is said and done, probably the most memorable thing about being involved with Humanities West community is this ever widening, high quality human network.


William Carter
Board Member



ALSO ON THE JAZZ CALENDAR

The San Francisco African American Historical & Cultural Society has two exciting exhibitions:

- Current through September 30: *Lifestyles of African Americans in San Francisco during the 40's, 50's and 60's*, a photographic exhibition by David Johnson.

- October 4 to December 31st: an exhibit featuring the art of African Americans around the Bay Area. Both events are at the African American Historical Society Gallery at Fort Mason Center, Building C-165. Call 415-441-0640 for info.

- **San Francisco Traditional Jazz Foundation:** Visit them online for a schedule of events. www.sftradjazz.org.

- **KCSM:** Be sure to tune in weekday mornings for "Morning Cup of Jazz with Alisa Clancy" KCSM FM 91, 6 AM–10 AM.

- The 18th Annual **SF Jazz Festival** happens October 25 – November 5; Special event on November 19. www.sfjazz.org.

Theatre, where she was an Associate Artistic Director from 1987 to 1992.

When: Previews begin: Sept. 13, 2000

Days/Times: Opening night:

September 17, 2000 (at 7pm) Closes:

October 29, 2000

Where: Julia Morgan Theatre, Berkeley

Tickets: Community Box Office at

1-888-FANNY06

Website: www.fannyatchezpanisse.org

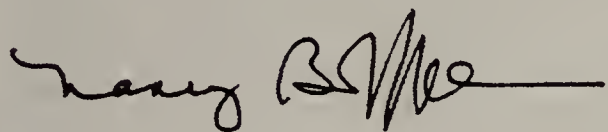
More from BEHIND THE VEIL: Alev Lytle Croutier, principal speaker at the HW program April 28–29, 2000 is the author of a romantic novel, "The Palace of Tears," appearing on bookstore shelves in November. The novel, tells of the pursuit of an elusive 19th century harem beauty by a determined Frenchman through the Middle East, the Balkans, and France. "A remarkably original story in theme and setting and, once begun, very hard to put down."

Message from the Executive Director

I hope you are looking forward to the 2000–2001 Humanities West season as much as I am. At press time, **season ticket sales** show that many Friends of HW already have their seats reserved for the full series. If you have not yet done so, you may reserve your places at *New Orleans 1900*; *Rome in the Year One*, and *Marco Polo's Silk Road* using the order form in this newsletter. You may reserve for the complete series or for Friday-only or Saturday-only. The general public will also have the opportunity to purchase HW Season tickets using a form in the "New Orleans" brochure, which will be mailed at the beginning of September.

On a personal note, I am on maternity leave for August, September and most of October. By the time you read this, there will be a new arrival in our family. Humanities West is fortunate to have **Joan Jasper**, art historian, multi-talented nonprofit program consultant, and Friend of HW, serving as interim director during my absence. You will have the opportunity to meet Joan at the Friends events this Fall, as well as the New Orleans program. I thank the Board of Humanities West, Associate Director Pat Bassett and our volunteers, as well as Joan, for carrying on in my absence.

Many thanks once again to you as well for your support for HW. I hope to welcome all of you back to Herbst Theatre October 20 and 21 for *NEW ORLEANS 1900: The Birth of Jazz*.



Nancy Buffum

NEW ORLEANS 1900, Continued from Page 1

funeral parades actually marched out front: "It's a funny thing that the second line marched at the head of the parade, but that's the way it had to be in New Orleans."

Latins

The Crescent City has absorbed much from Latin life. The "tango belt" that flourished on the Lake side of the French Quarter in the early years of this century, the hot tamales that are still sold on street corners, the fireworks on New Year's Eve—as bespeak this influence, which can also be detected in the deliciously rich music of New Orleans composer Louis Moreau Gottschalk, who lived in the Caribbean, of Jelly Roll Morton, and of the rhythm-and-blues genius, James Booker.

Converts

One reason New Orleans continues to be New Orleans is that most of those who choose to move there are precisely the ones most likely to adapt easily once there. . . . Through self-selection, immigrants to New Orleans tend to be those who, even in their place of origin, were already partly New Orleanians in spirit.

Families

. . . The history of jazz in New Orleans is in good measure a history of families, for the cultivation of music is passed through the generations like an heirloom. The prolific Humphrey clan, now led by the clarinetist-patriarch, Willie, has spawned bandsmen for over a century, extending backwards in time to the Magnolia Plantation and even to slavery days. Nick LaRocca, son of the founder of the Original Dixieland Jazz band and the grandson of a local bandsman, plays the trumpet locally. Next to playing well, the best recommendation a young jazzman, black or white, can have is good family connections in the field of music, amply quartered and with banjos rampant. Recognizing this, the best locally-produced book on jazz is entitled *New Orleans Jazz: A Family Album*.

Paternity

"King Bolden and myself were the first men that began playing Jazz in the city of dear old New Orleans . . ."

—Willie G. "Bunk" Johnson

FRIENDS OF HW SPECIAL EVENTS

Save the Dates!

WEDNESDAY, SEPTEMBER 27, 6PM

" . . . and Blues and Ragtime Too"

Dee Spencer, Professor of Music, San Francisco State University

Koret Auditorium, SF Main Library
(Larkin Street & Grove in the Civic Center)

Oral traditions collided with notated, structured music in the city of New Orleans, Louisiana from c. 1900 to c. 1920. This presentation will examine the field hollers, Creole street cries, and early marching bands and their development into popular forms, such as ragtime and the blues. Recorded examples include writers John Phillip Sousa, Scott Joplin, W.C. Handy, and Clarence Williams as well as traditional favorites.

Introduce a friend to Humanities West at this FREE Pre-Program open to the public. Join us for a coffee reception following Prof. Spencer's illustrated talk. Presented in cooperation with the **San Francisco Public Library**. Seating is unreserved. For information, call Humanities West 415/391-9700.

FRIDAY, OCTOBER 20, 10:15 PM

**Special Donors and Friends of HW
Reception at the Wattis Room in
Davies Symphony Hall**

immediately following "Jazz is Born."

Join performers and our cosponsors, the San Francisco Traditional Jazz Foundation, for late night treats and some more music after the Humanities West program. **Space is Limited: Reservations Required.** RSVP to Humanities West 415/391-9700 by October 10.

"Here Lies the World's First Man in Jazz."

—Inscription on the tomb of Nick LaRocca,
New Orleans

"The Originator of Jazz."

—Inscription on the tomb of Emile
"Stalebread" Lacoume, New Orleans

"I invented Jazz"

—Ferdinand "Jelly Roll" Morton

(S. Frederick Starr, historian, author, and musician, will be speaking Saturday October 21 at the HW New Orleans 1900 program)

PROGRAM SCHEDULE: NEW ORLEANS 1900

Herbst Theatre, 401 Van Ness Street (at McAllister), San Francisco

WILLIAM CARTER (Chairman, San Francisco Traditional Jazz Foundation, author and clarinetist), Producer

Friday, October 20, 2000, 8:00 PM – 10:15 PM

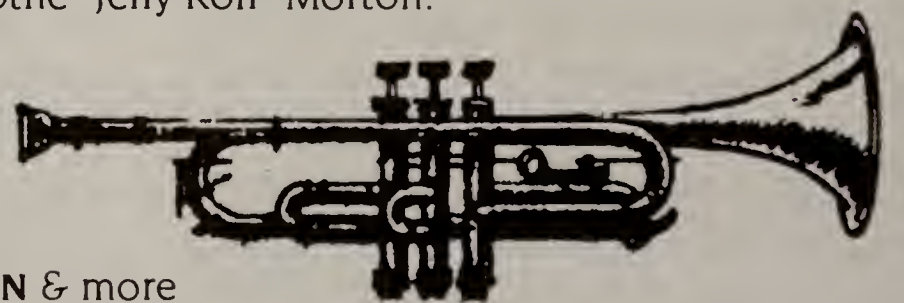
JAZZ IS BORN

- 8:00 PM *Performance/Narrative* **THE JAZZ GENOME**
 WILLIAM WARFIELD (Professor of Music, Northwestern University and baritone) and
 ALISA CLANCY (Program Director, KCSM-FM), narrators
 Bill Carter's New Orleans Jazz Band (**WILLIAM CARTER**, clarinet, **MARK CAPERONE**, cornet; **CLINT BAKER**, guitar and trumpet; **JIM KLIPPERT**, trombone; **PAUL MEHLING**, guitar; **ROBBIE SCHLOSSER**, bass; **HAL SMITH**, drums)
- 8:35 PM *Lecture* **"SATCHMO"**
 Louis Armstrong names his birth date as July 4, 1900. This multimedia presentation by **MICHAEL COGSWELL** (Director, Louis Armstrong House and Archives, City University of New York, Queens) includes rare photographs, music, and the recorded and written words of Louis Armstrong himself.
- 9:15 PM *Performance/Narrative* **JELLY ROLL MORTON**
 WILLIAM WARFIELD and **ALISA CLANCY**, narrators
 DICK HYMAN, solo piano, and with **Bill Carter's New Orleans Jazz Band**
- 9:35 PM *Performance* **JAZZ FROM NEW ORLEANS 1900 ONWARD**
 DICK HYMAN, solo piano
- 10:05 PM *Performance* **BACK TO THE ROOTS**
 DICK HYMAN, piano, **Bill Carter's New Orleans Jazz Band**, and **WILLIAM WARFIELD**, baritone

Saturday, October 21, 2000, 10:00 AM – 4:30 PM

**ENDURING TOWN,
ENDEARING MOMENTS**

- 10:00 AM *Lecture* **THE CRESCENT CITY: LAND OF SEAMY DREAMS**
 Fin-de-siecle New Orleans had long reveled in its reputation as America's preeminent enjoyment culture. Esteemed historian **LAWRENCE POWELL** (Professor of History, Tulane University) explores the many unique features of the city's culture, environment and politics and also looks at the under-side of the city's hedonism.
- 11:10 AM *Lecture* **JELLY ROLL MORTON, CITY PLANNER**
 GEORGE SCHMIDT, Artist and native New Orleanian, (B.A., MFA, Tulane University) will present an overview of the Crescent City's built environment as seen through the eyes of the man who most epitomizes the New Orleans Jazz myth, Ferdinand Lomothé "Jelly Roll" Morton.
- 12:00 Noon – 1:30 PM Break for Lunch
- 1:30 PM *Performance* **"TWO REEDS AND THE REST DON'T"**
 S. FRED STARR and **WM CARTER** (clarinets), **DICK HYMAN** & more
- 1:50 PM *Lecture* **NEW ORLEANS AND THE CARIBBEAN**
 Preeminent New Orleans author and historian **S. FREDERICK STARR** (The Nitze School, Johns Hopkins University) focuses on climate, religious life, and immigration in the "New Orleans Story." This story is the extension of a much older social and musical drama tracing through Cuba to Saint Domingue which, translated to North America, gained fresh vitality in the late nineteenth century.
- 2:50 PM *Readings* **GUMBO YA-YA (LITERALLY, "EVERYONE TALKS AT ONCE")**
 Raconteur and baritone **WILLIAM WARFIELD** and KCSM-FM Program Director **ALISA CLANCY** sample this iconic volume collected in the 1930s: a rich primary trove of charming, often hilarious turn-of-the-century New Orleans folkways, ethnic stories, voodoo practices, and courting rituals from the town which resisted Americanization longer than any other.
- 3:30 PM *Performance* **"LAGNIAPPE" (A LITTLE EXTRA SOMETHING)**
 WILLIAM WARFIELD (baritone); **DICK HYMAN** (piano)



SUGGESTED READING FOR NEW ORLEANS 1900

Many books on this list are available or can be ordered from **A Clean Well Lighted Place for Books** in Opera Plaza. In the East Bay, ask for the Humanities West book display at **Cody's Books**. Some of the books are out of print: they may be found at a university or public library. The largest comprehensive online search source for used books is www.addall.com. If you want to order books online, please go first to the HW website www.humanitieswest.org. When you go through our webpage to Amazon.com a donation will go to Humanities West!

The names of authors who are speakers at *New Orleans 1900* are indicated in **bold type**.

Armstrong, Louis Satchmo: *My Life in New Orleans* (New York, 1954 / 1986)

Armstrong, Louis *Louis Armstrong, In His Own Words* (Oxford, 1999)

Capote, Truman *Music for Chameleons*. (New York: Henry Holt, 1992)

Carter, William *Preservation Hall* (New York & London, 1991 / 1999)

Chase, Leah. *The Dooky Chase Cookbook*. Gretna: Pelican, 1991

Faulkner, William. *Mosquitoes* (New York: Liveright, 1955)

Heard, Malcolm *French Quarter Manual: An Architectural Guide to New Orleans' Vieux Carre* (New Orleans, 1997)

Lomax, Alan Mr. *Jelly Roll* (New York, 1950 / 1993)

Malone, Lee & Paul, *The Majesty of New Orleans* (Gretna, La, 1992)

Marquis, Donald M. *In Search of Buddy Bolden* (Baton Rouge, 1978 / 1993)

Miller, John and Genevieve Anderson, Ed. *New Orleans Stories*. (San Francisco: Chronicle Books, 1992.)

Miller, Marc (ed.) *Louis Armstrong: A Cultural Legacy* (Queens, NY 1994)

Rose, Al. *Storyville, New Orleans*. (Tuscaloosa: University of Alabama, 1967)

Russell, William Oh, *Mister Jelly* (Copenhagen, 1999)

Saxon, Lyle et. al. *Gumbo Ya Ya* (Baton Rouge 1945 / New York, Bonanza Books, dist by Crown Publishers by arrangement with Houghton Mifflin Co. 1984) also (Gretna: Pelican, 1987)

Starr, S. Frederick *Southern Comfort: The Garden District of New Orleans* (New York, 1998)

Starr, S. Frederick *New Orleans Unmasked* (edition dedeaux, New Orleans, NY 1985)

Stoddard, Tom *Pops Foster: The Autobiography of a New Orleans Jazzman* (Berkeley, 1971)

The Junior League of New Orleans. *The Plantation Cookbook*. New Orleans: B.E. Trice Publishing, Inc. 1992.

Warfield, William, (with Alton Miller) *My Music & My Life* (1991) Sagamore Publishing Inc., PO Box 673, Champaign, Illinois, 61824-0673.

Discography: Dick Hyman has recorded solo, duets, trio, groups on various labels including Sony Classical, Music Masters and Arbors Jazz. For a complete list, call the HW office.

The Rooster and the Chicken

The rooster and the chicken had a fight,
The chicken knocked the rooster out of sight,
The rooster told the chicken, That's all right,
I'll meet you in the gumbo tomorrow night.



William Warfield and Alisa Clancy will be reading from *Gumbo Ya-Ya: A Collection of Louisiana Folk Tales* at *New Orleans 1900* on Saturday, October 21 at Herbst Theatre. (see bibliography)

SUBSCRIBE TO THE 2000-2001 SEASON

Use the order form on page 7 to reserve your seats at all three HW programs this year

ROME IN THE YEAR ONE

February 23-24, 2001

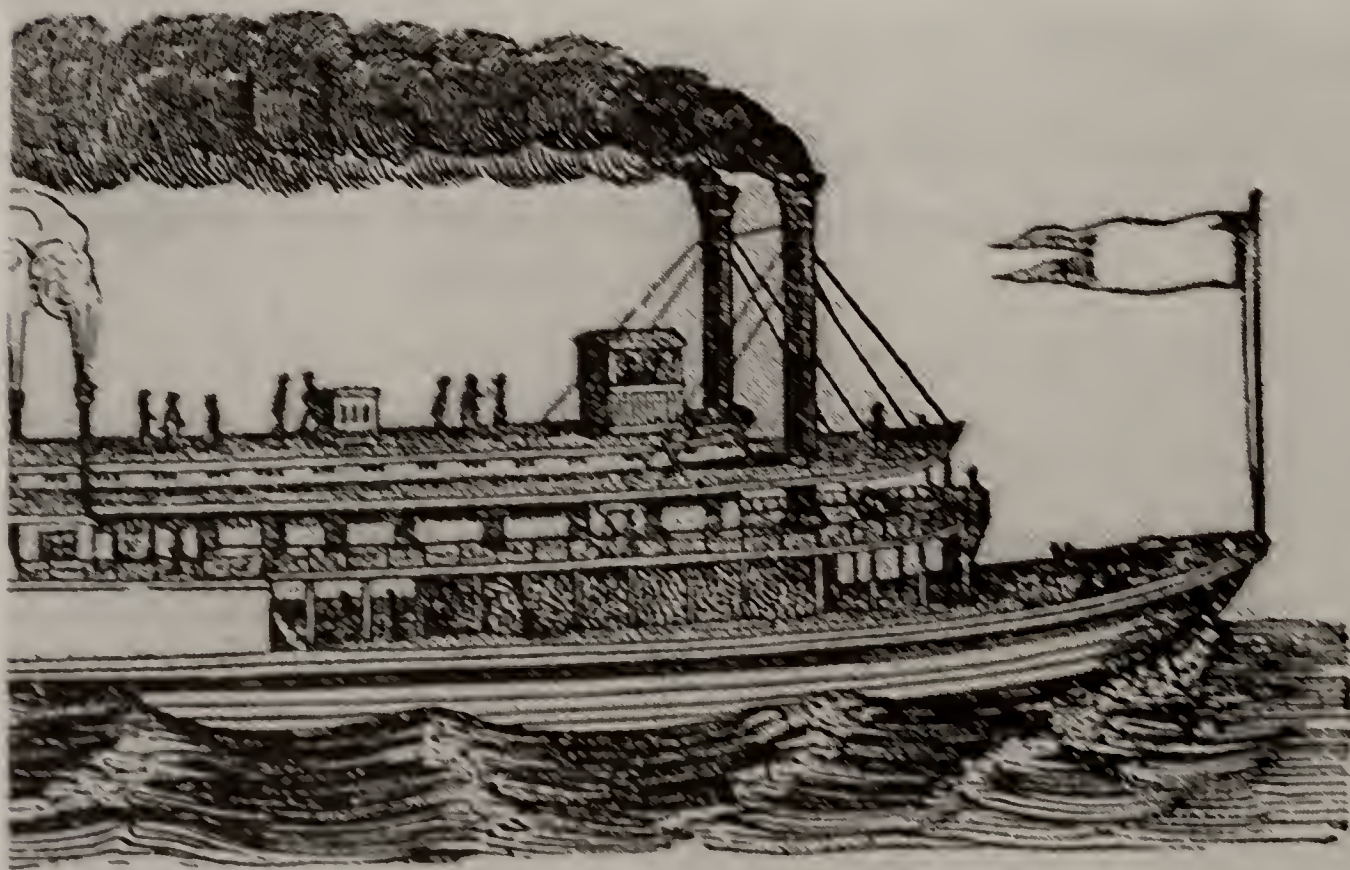
What would one day be like in the life of a Roman in a year we now label One C.E. (Common Era), formerly One A.D.? FRIDAY whets the appetite with tales of sumptuous, extended Roman evening meals at Augustus Caesar's table. Janina Darling's illustrated keynote address takes us from the imperial banquet hall to the average citizen's simple feast. delectable dramatic readings from Virgil, Ovid and Petronius show how Romans partied at the table—an orgy for the ears. SATURDAY, distinguished speakers Robert Gurval, Erich S. Gruen, Gary B. Miles and Trevor Hodge sample elements of everyday life in ancient Rome, and discuss the permanent legacy of Rome's influence on Western culture. Author Diane Middlebrook serves as moderator.



VENICE TO XANADU: MARCO POLO'S SILK ROAD

MAY 4-5, 2001

Long before Marco Polo reached China (1271-1275), the fabled Silk Road carried commerce and immigration from as far away as North Africa. Buddhism reached China on the Silk Road, by this route, the Mongol Khans conquered much of Eurasia. Many of the visual images, music and dance in this exceptional program have been inaccessible, until recently, to all but the most intrepid Western travelers and scholars. FRIDAY, rediscover the legacies of the Silk Road: exciting archeological discoveries, exquisite medieval architecture, and traditional Central Asian music, costumes and customs which reveal incongruous influences of East and West, preserved and blended during centuries of isolation. SATURDAY, distinguished speakers including Albert Dien, Morris Rossabi and Lauren Arnold give special attention to the Silk Road in Marco Polo's lifetime; tales of early European travelers, and beautiful examples from the medieval art exchange that influenced both Europe and China.



Orinda Travel presents

STEAMBOATIN' ON THE MISSISSIPPI

Aboard the Mississippi Queen
April 16-April 23, 2001

Architectural Speaker and artist, GEORGE SCHMIDT will add his lively commentary as an on board scholar. Details: Call Eileen at 800-248-7185. Benefits Humanities West!

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Support the Expanded HW Theatre Printed Program

Advertise your business, make an announcement on behalf of an organization you belong to, or welcome a guest speaker to the program. The cost of a business card-size advertisement is \$100, 1/2 page is \$250, and a full page is \$500. Deadline for "New Orleans 1900" program: September 15. For more information regarding purchasing an advertisement, please call Humanities West at 415/391-9700.

Meet our fascinating lecturers at the Speakers' Dinner at STARS Restaurant

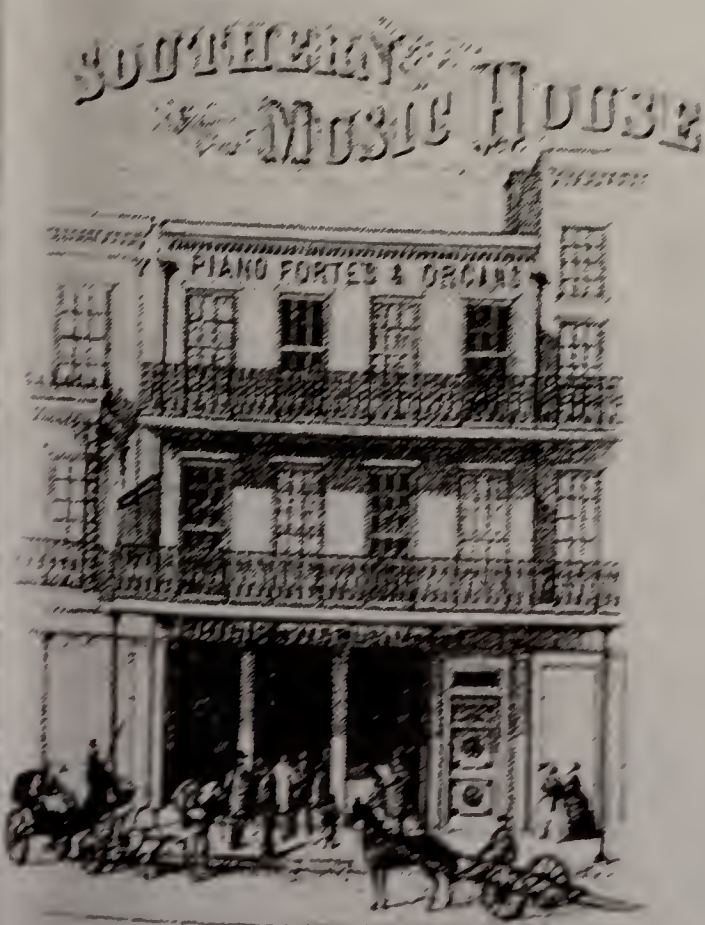
Sponsors, Patrons and Fellows of Humanities West are invited to join program speakers for the Humanities West Season Opening Night dinner on Friday evening, October 20, at Stars Restaurant in their private Banquet Room. This excellent restaurant is located at 555 Golden Gate Avenue, within easy walking distance of Herbst Theatre. We will convene at the restaurant at 5:30 p.m.

Meet our Speakers at Indigo during the Friends' Luncheon

Indigo serves delicious food in a sophisticated setting. All Friends of Humanities West are cordially invited to join us on Saturday, October 21, between the morning and afternoon sessions of the program. Indigo is at 687 McAllister Street, near Gough, a short block-and-a-half behind Herbst Theatre. Guests will have a chance to share a table and break bread with speakers and fellow Humanities West supporters. This is a popular event—please sign up early as space is limited!

HW WELCOMES ALUMNI/AE CLUBS AND OTHER ASSOCIATIONS

Humanities West offers ticket discounts and other privileges to groups of 10 or more if they include a Friend of Humanities West. Past groups include Delta Sigma Theta, Harvard Club, and Fordham Alumni Association. To request information for your group, call 415/391-9700.



Speakers' Dinner and Friends Luncheon Reservations Form for "New Orleans" Program

☐ Yes, I am a Sponsor, Patron or Fellow of Humanities West and would like to attend the Speakers' Dinner.

Please reserve _____ place(s) in my name for dinner Friday night, October 20, at STARS, 555 Golden Gate, at 5:30 p.m. Enclosed is my check, payable to Humanities West, for \$55 per person.

☐ Yes, I am a Friend of Humanities West and would like to attend the Friends Luncheon.

Please reserve _____ place(s) in my name for luncheon at INDIGO, 687 McAllister Street, on Saturday, October 21st. Enclosed is a check, payable to Humanities West, for \$45 per person.

A letter of confirmation will be sent approximately two weeks prior to the event.

NAME _____

ADDRESS _____

CITY, STATE, ZIP _____

TELEPHONE _____

Please return this form to Humanities West, 57 Post Street, Suite 814, San Francisco, CA 94104. Check payable to Humanities West. Phone: 415/391-9700 fax: 391-9708.

HW FRIEND/DONOR PRIORITY TICKET ORDER FORM

Please order your tickets as soon as possible. Donors will receive priority until September 15. Please include a self-addressed, stamped envelope and mail to City Box Office with your order. Tickets will be mailed approximately 4 weeks prior to the program. FOR MORE INFORMATION, CALL CITY BOX OFFICE, 415/392-4400. Tickets are non-refundable. Luncheon is not included.

HUMANITIES WEST 2000-2001 SEASON TICKETS

NEW ORLEANS 1900: The Birth of Jazz — October 20-21, 2000

ROME in the Year One — February 23-24, 2001

VENICE TO CANADA: Marco Polo's Silk Road — May 4-5, 2001

ALL SEATING IS RESERVED		Quantity	Total
Friday & Saturday (save \$25)	\$155	/	= \$
Friday & Saturday mail order handling fee	\$6	/	= \$
Friday Evenings (save \$5)	\$25	/	= \$
Saturday Days (save \$10)	\$20	/	= \$
Friday OR Saturday handling fee	\$4	/	= \$
TOTAL \$			

INDIVIDUAL TICKETS NEW ORLEANS 1900 OCTOBER 20-21, 2000

ALL SEATING IS RESERVED	Orchestra/Dress Circle/Grand Tier (2)	Balcony (2)	Total
Friday & Saturday October 20-21	\$75	/	= \$
mail fax order fee per ticket	\$3	/	= \$
Friday October 20 8:00 pm-10:15 pm	\$30	/	= \$
Saturday Oct 21 10:00 am-4:00 pm	\$30	/	= \$
mail fax order fee per ticket	\$1.50	/	= \$
Student/Teacher Discount \$5 per ticket (Balcony ONLY)	- \$5	/	= \$
TOTAL \$			

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180 Redwood St., Suite 100, San Francisco, CA 94102. FAX: 415/986-0411

WILLIAM WARFIELD AT HERBST THEATRE

October 20 – 21, 2000

"At an early age I began to develop an intuition about a truth that musicologists fill volumes trying to articulate: the fact that both the "classical" and the "traditional" kinds of music are equally fundamental parts of the same great heritage — my heritage. In the spiritual environment of Mount Olivet [the church where his father was pastor], a concept so simple as "the family of man" came perfectly naturally. It was an article of faith. And with it, part and parcel, came an associated concept, "the music of mankind" — the continuity of all music, of harmonies for all people, everywhere."

— from *William Warfield, My Music & My Life*, (1991)
Sagamore Publishing Inc., Champaign, Illinois



WILLIAM WARFIELD

Visit our website: www.humanitieswest.org

Donate to Humanities West when you shop on line! If you go through the HW website to order books from **Amazon.com**, HW will receive a donation. They do not have to be books from the HW reading list. You may also designate HW as a recipient of donations when you shop at the "charity malls" **iGive.com** and **4charity.com**.

WILLIAM WARFIELD will be performing both Friday evening, October 20 and Saturday afternoon, October 21 at Herbst Theatre. See program schedule, page 4.



H U M A N I T I E S W E S T

57 Post Street, Suite 814

San Francisco, CA 94104

New!

NEW ORLEANS 1900